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114 perhaps, one of the largest tribes, is probably the one most satisfactory to study, for these
101 people have been marooned for two or three centuries among the sand dunes which form
[262] their present home, attracted thither by the famous !náras melon which provides them with food for many months in the year. I travelled in the country five years after the end of the German-Hottentot wars, during which great numbers of the older people perished, and the whole tribal system of the Hottentots received its death blow.

124 The Hottentots are now a passing people, who have practically given up the struggle
181 of keeping alive their own traditions. What vitality is left is spent in the absorption of the ways of the incoming Europeans. One has, therefore, to be content with what remnants of their former customs and beliefs one can still gather from them. It was only by reviving long forgotten memories among the oldest of the men and women that I could gather up many of the customs of the past. One of my best informers, a woman, reproached me bitterly for encouraging her to think of things she had spent half her life in trying to forget: "You have made me live the old life once more; soon you will be going, and what shall I do then?"

[796] The four transition rites which I shall describe are, however, practised even now among the people I visited, though sometimes in a simplified form owing to the great
115 poverty which prevails. Though I have obtained details from many informants, the main contribution is that of four persons, two men and two women. It is to one of the women that I am most indebted. Hannah[3] !Amatis was, before she married among the ≠Ǎunin, a member of the //Khau-≠Gôan tribe, where she learnt all she knew from her grandfather. The latter was headman of his tribe, and as she was his favorite, and a very clever girl, he told her all the old lore of his tribe. She became my closest friend among the Hottentots, and to her I owe the framework of my information. She is now a woman well over 60 years of age. Louisa !Kabes is a somewhat younger woman, less intelligent, but very inquisitive. As a girl she used to hide where old and important people were talking, thinking that such as she were far away. She married into the family of the old Captain Piet //Eibib of Walfish Bay, who was long subsidized by the Cape Government, and who was a most intelligent old man. He died some eight years before I came among the people, well over eighty years of age. Gottlief //Àmib was the oldest of my informers, and both he and his brothers had been throughout their lives, not only because of their family connections, but because of their intelligence, the headmen of the captain of the Topnaars. Gottlief was a splendid informer and an admirable character, but he was becoming frail, and his memory was no longer at its best. He often said he was no use, and wished I might have clearer information on what were for him exceedingly weighty

[3] Most Hottentots have now a "Christian" name as well as a native one.

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matters. Cornelius Goliath was chief of the Berseba Hottentots, a very capable man who had kept his people out of the war with the Germans, and had therefore been allowed to preserve his tribe and its lands intact. He spoke excellent German, and was much impressed with the necessity of absorbing as much of the incoming culture as would enable his people to be at less disadvantage in the common concerns of life. He was therefore not much use as an original contributor, but was invaluable as a check on the statements of others. During many weeks he had supper with me each evening, and spoke willingly of what he knew.

Common characteristics of all transition rites among the Hottentots. All periods of crisis in the lives of the Hottentots, whether of individuals or of groups, afford admirable illustrations of those rites which A. van Gennep has called "rites de passage." There is always the separation of the person from his usual surroundings, his preparation for a new group in society, and, finally, his reception into this group. A person in such a crisis acquires a characteristic unknown in the group to which he has hitherto belonged. He is no longer protected by any group solidarity, and is therefore exposed to danger on every side. He must retire from contact with other people, and */karesin*.[4] But he is also a danger to other people, and more especially to the animals and other living things on which the community depends for its livelihood. Hence his seclusion and his scrupulous abstention from his usual tasks. Such a person is said to be */nau*. It is essential that he be initiated, as it were, with the least possible delay, into that group of his people which already possesses the new characteristic which he has acquired, in order that he may have a normal place in the community once more. But here there is a difficulty, for a !nau person may work untold mischief on anyone dealing with him, who might also become !nau. Therefore only persons who have passed through all the stresses and strains of human life and no longer fear anything, who are beyond good and evil, one might almost say, are qualified to deal with such cases. None but very old men, and women past the age of childbearing, satisfy this condition. They alone can be called upon to restore the !nau person to the community. But not any old woman or old man will do. It must be one who has the same characteristic as the !nau person. Only a widowed person can safely deal with one !nau by recent loss of wife or husband. Only one who has had a given disease and been cured of it is fit to officiate for a sufferer from that disease. Preferably someone is selected for this task who, besides the other necessary qualifications, has had an extremely bad attack of the disease, the worse the better.

Seclusion or separation of some kind occurs in all cases, but the method of initiation, if we may call it so, varies according as the crisis is one of two kinds. In childbirth,

[4] "Take care of himself", in this special way. The word is used only in this connection, both of the individual himself and of others who, knowing they may be a source of danger to him, are considerate on his behalf.

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121 of the Gubbins Collection at the University and of the Municipal Library of Johannesburg, had convinced me that that could not be the case. Thanks to the kind assistance of my friends, Rev. H. R. Higgs and Mr. C. Lefevre, of Bloemhof, and I must also add, thanks to the good offices of Rev. John Motseleng, the Native minister at Bloemhof, I was able to discover the remnants of the once numerous tribe—the Links Korana—at Bloemhof, which I visited in December 1931, and February 1932.

123 My knowledge of their language created rapid contact with them.
161 I found in the location about twenty-five of them—all that remains apart
177 from a few stray farm hands in the district and perhaps also on the Free State side of the Vaal River, living their lives apart from the Bechuana who surround them, and preserving the ancient language of their forefathers. But the pastoral life over the vast veld, the countless flocks and herds, exist no more; their old customs, because of the influence of civilisation and of Christianity, have gone.

115 I tried to pick up the broken threads of their old tradition and of their former culture. The old men helped me. There was *Tabab*, a descendant of the old chieftain stock, once a fighter in the battle of Mamusa (1885) a man of about seventy or eighty; *Teteb*, the nephew of the old chiefs of the Links, a slightly younger man; *Saul van Eck*, the son of *Willem*, the Catechist of Rev. Brune of the Saron Mission Station, nearly as old as *Tabab*; *Matiti*, with wrinkled face and bent double with old age and nearly, if not over 100; *Juli*, still older, a wizened old figure of a man, silent through age, and old *Daob*. This last of the old generation was recounting his memories and mentioned "Boomplaats." That word gave me a clue to his age. It is, as is well known, the name of a battle fought in 1848 between Andries Pretorius and the English. *Daob* said he was a grown-up man at Thaba 'Nchu, a Mission Station a short distance east of Bloemfontein, when he saw the Boers of Pretorius rushing through after their defeat. If we take twenty years, as a minimum, to mean the age of "a grown-up man," then he would be at least 104, and probably much more, for he called *Matiti* "a boy." His appearance did not belie his great age. He was nothing but skin and bone, very tall and slightly bent, blind, but extraordinarily active physically and mentally. His speech was quick and his memory amazing. An expert musician, he was of great help to my colleague, Professor Kirby, who accompanied me on my second trip. Such was the group of old men, three of them centenarians, who are now the repositories of the tribal lore of the Links and of their ancient traditions.

The old women, *Kheis*, the wife of *Tabab*, a stately dame, of the royal lineage of Mamusa, *Go:tis* and *Meis*, two very old, wrinkled

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specimens of their sex, and *Meis's* younger, very much younger sister, *Iis* were of great use in reviving the sometimes failing memories of their menfolk, in giving full details of the */habab* ceremony and in playing the musical instruments peculiar to their sex.

The younger generations included */Gobo ≠xa* (Piet Kraal, 52), *Tsi:ta*, the son of *Teteb ; !Kutsi*, a man of mixed Griqua and Kora descent, the son-in-law of old *Tabab ;* his wife, *Oreas* and *Ebis* her sister ; *!gasibe*, the twenty-two year-old daughter of *Iis*, and *Kwakwalis*, */Kutsi* and Piet Kraal have a large family of young sons and daughters.

Both *Tsi:ta* and */Kutsi* work for very small wages in town. The old men, so the Magistrate of Bloemhof informed me, have small pensions. They seem very poor. In fact, it is a wonder to me how they live, in the location, when they have to pay small rentals to the Village Management Committee for the site on which their mud brick little "pandokkies" stand. They seem to feel unhappy in that restricted space. For a number of years they tried hard to regain possession of the Saltpan. *Teteb* showed me a mass of correspondence in which Hermanus Links, their late chief, engaged with a Kimberley lawyer for that purpose. Even a petition was sent to the Governor at the Cape. But in vain.

The older women seemed fairly busy with their household duties, cooking the scant family meal in modern iron pots, which have replaced the old clay *su:di*, on the smoky wood fires outside. They no longer have to milk the cows as their ancestors did when they came home in the evening ; nor do the old men, as in the days of their youth, spend their time in hunting and seeking new pastures for their cattle and sheep. Unable to adapt themselves to the new ways of life, and too old to work, they seem to lead an aimless life, reminding one of Tennyson's Lotus Eaters,

> "Surely, surely, slumber is more sweet than toil. . . .
> "Oh ! rest, ye brother mariners, ye will not wander more."
>
> • • • • •

I searched the district for more Korana. There is a very small number living at Christiana. I motored to Schweizer Reneke—the old Mamusa,—where I discovered a very old man, *Xras*, who had almost forgotten his language, his son and wife and a small family ; and another very old man, *Sele:ki*, who told me about the battle between David Massow and the Dutch in 1885. They vaguely said that there might be a few stray Korana working on the farms in the neighbourhood. At Wolmaranstad which I visited this last May, through the kindness of Mr. Thomas S.

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115 Leask, I discovered *!Korakje* at Witpoort. He informed me that he was the only one of his kind living in the neighbourhood. He appeared to be a man of between forty to fifty and spoke his language still fairly fluently.

At Shepperd Island, some ten miles on the Vaal River, above Bloemhof, I met Abraham Links, a young fellow of about twenty, closely related to the Korana at the location. He motioned to Verlaaten Kraal to the east, where he said there were a couple of Korana women, with a few children. I could find no more Korana. Truly, a race that has nearly disappeared.

II. THE PROBLEM OF THE ORIGINS

127 In the Cape Town of the early Dutch settlement, and especially in official quarters, there had been a great deal of curiosity and interest about the vast expanse of the unknown North, an interest and curiosity awakened by the fabulous tales of the wealth and culture of the far-famed Monomatapa and of the great Northern river, which had fallen from the lips of old Herry, the fascinating Eva and other Hottentots in the entourage of Van Riebeeck, and quickened by the expeditions into Namaqualand and further north. Nothing worth discovering had been found, but the official explorers of the XVIIIth century—Hop, Marais and Roos, etc.,—had succeeded in reaching the lower Orange River and penetrating, beyond it, into the country of the Great Namaqua.

It was, however, not until 1779 that the veil was lifted from the still mysterious regions of the Upper Orange River and the life of the unsuspected Korana tribes in those remote districts disclosed to Baron Joachim van Plettenberg by Heinrich Jacob Wikar, who had " absented " himself from his post of scribe in the Company's service and who had for two years wandered along the banks of the Great River. He had travelled in 1778 and 1779 as far as what is probably the modern Prieska, and had come into contact with the Kuringais and had learnt of the existence further east of the Kei or Great Korana, bounded towards the north by the marvellous Briqua or, as we call them nowadays, the Bechuana.

How came these Hottentots to be located there? Had they wandered from the centre of the African Continent through the vast and waterless Kalahari or along its more fertile borders as far as the Orange River, in prehistoric times, or had they migrated from the south, break-

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127 difficulties had to be pointed out, before coming to a statement and an analysis of the traditions that concern us here.

173 One body of traditions on the origin of the Korana contains a few discordant elements, but agrees in the main, namely that of the Taaibosch tribe, from which we possess three versions, one from Hanto, chief of the Umpukani Korana, and two—separated by a year's distance—from Massow Rijt Taaibosch, the great chief of the Mamusa branch.

115 173 Hanto was one of the original Korana of the Great Orange River. He had come from Ramah, on the Orange River, with his tribe, first to Taungs, then to Platberg, and in the company of the Barolong of Moroko and the Wesleyan Missionary Archbell, had migrated finally to Umpukani, near Thaba 'Nchu in the Free State. There, in April 1836, Arbousset and Daumas, of the "Missions Evangéliques de Paris," found him and used him as their principal informant, for, being a chief, he was the principal repository of the historical lore of his tribe, and as an intelligent man, he could give them a clear account. This was the story:

173 *Kora*, the ancestral chief of the tribe, was the origin of the name *Korana*. He had lived, with his tribe, about eight generations ago, in the neighbourhood of Cape Town, and had ceded to the first white settlers, such portion of his territory "as could be covered by a skin cut into riems." His son, Eikomo, who succeeded him, (for Kora died young), was so hard pressed by the intrusion of more colonists, that he had to retreat to the Brak River (presumably the tributary of that name which flows from the S.E. into the Orange River). There he met a tribe of Bushmen from whom he obtained, by treaty, the lands around Griqua-Town.[2]

115 173 In February 1869—thirty-three years after—at a gathering of the Native tribes of the Western Transvaal summoned at Witgatboom near Christiana by President M. W. Pretorius, Massow Rijt Taaibosch gave his version of the coming of the Korana.[3] He was then the Grand Old Man of his nation, being over 100 years of age, according to his own testimony, and had therefore had the opportunity of hearing the talk of the older generations, in whose minds the memory of the old deeds of the tribe were still fresh, as they were nearer the events they were relating. Further, the telling of the story is authenticated by the judicial character

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[2] Arbousset and Daumas, p. 49-50.

[3] The second version is to be found in *Lindley-Adamantia*, p. 10-12. It will not be given here, as it is of minor importance.

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of the occasion—a judicial commission, in the presence of an assembly of Native chiefs who were all allowed freely to give their evidence. Thus the peculiar circumstances of the occasion, added to the picturesqueness of the details and the almost inaccessible nature of the documents in which they are imbedded (the Bloemhof Commission Blue Book exists in only a few printed copies), make it well worth quoting in full the very words of the old Korana chief: "Massow says, he came from Cape Town; that the white people had come there from beyond the sea, and had asked for a small piece of ground. Our captain was called Khora. The white men asked for a piece of ground of the size of an oxhide, which they cut to riems. Then they told the Hottentots to pull out the riems, the end of which they fastened to a cannon, saying they (the Hottentots) might keep the copper if they did draw it away. When the Hottentots did pull on, the Whites fired the cannon, thereby killing the men that were drawing it. They thought they were struck by lightning. They then fled to Hottentots' Holland Mountain and thence we dispersed. Hottentot and Koranna are the children of one father. The Hottentots remained there and the Korannas came up to this side. The Hottentots then asked the Korannas to re-unite, but they would not. The Hottentots then sent their women to be married to the Korannas, but the latter would not do so. The Hottentots are the elder. The Korannas went on to this side of Nieuwveld, Cape Colony, near the Spitskop, called T'Koup. Then they came below Great River and having crossed the drift called Kornaar (or Zanddrift)."[4]

Here are seemingly no discrepancies, for the geographical data can easily be reconciled, in fact, in this respect, the two versions supplement each other,—for the route followed by the "trek" would then be from Cape Town to the Ghoup (that is the beginning of the Karoo), through the Nieuwveld range of mountains, then to Spitzkop, then up the course of the Great Brak River and thus to the south banks of the Orange River at Sanddrift. It would then seem that this part of the early history of the Korana is decisively settled, and for all time.

But consider, however, yet another version, that collected by Rev. John Edwards, who was fluent in Dutch, the second language of the Korana, who had lived among them as a missionary and had their sympathy and knew the selfsame Hanto whom he calls by his Dutch name of Jan Kaptein or Jan Taaibosch,[5] and from whom he most probably learnt that "the Korana came originally from Namaqualand

[4] B. C. p. 290.
[5] See Appendix on Genealogical lists.

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Korannas place no control on their passions, and abandon themselves to excesses of which it would be a shame even to speak." The so-called "tang-tang" in this description is explained in another passage by Arbousset, in which he describes a similar dance by the Baroa (Hottentots) of Mokoma (Arbousset; English translation p. 353). "Supper being over, the women with their children and the young men set themselves to dance during the first watches of the night, to the sound of a wretched tam-tam" (the French term for a gong, but occasionally applied to drums by some writers, e.g. *Catalogue du Musée Instr., Bruxelles, vol.* 4, *p.* 3) "made of a small earthen pot, in the form of a quoit, and covered with the skin of a gazelle, well softened after having been stript of its hair." 534 535

2. *Wind Instruments*

(a) Signal whistle named *//arey :as*. This instrument consisted of the shin-bone of a springbok, or the leg bone of an ostrich, one end of which was sheared off at right angles to its length, and the marrow removed. A piece of *riem* was attached to it so that it could be suspended from the shoulder of the player. It was sounded by being held against the tongue of the performer in the same way as the *≠a:di* (to be described next) were held, and it yielded a shrill penetrating note of considerable carrying power. It was used by the chief for summoning together the men of his tribe, and it was worn and blown by his headmen. 534

A similar whistle is described by Kolbe as being used in battle by the Hottentots, who employed it to direct operations in the field. One of his plates actually shows the whistle-signallers of two opposing armies each seated upon an eminence, apparently controlling the respective forces. My Korana informants, however, knew nothing of this practice, and, had it been in use among them, it is certain that the older men would have known it in view of the fact that some of the Links people (including Tabab, one of my informants) were actually engaged in battle at Mamusa so recently as 1885. 534 726 202 [115]

(b) Reed-flute ensemble, called *≠a:di*.

This was formerly by far the most important musical feature of the Korana, since it was not only an organised ensemble of many performers, but was really part of the social life of the people. Although it has in the past been frequently noted among the Nama and also the Bechuana, there are but few references in the works of travellers and others to its existence among the Korana. These are Wikar, 1778-9, Wuras, 1858, Stow, 1880, Engelbrecht, 1928, and Meinhof, 1930. But while the 534

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"Vaderlandze of fluytjesriet." The Hartebeestrivier, is, of course, a tributary of the Orange on the South side, about Long. 20½, Lat. 29¼. 133

Wuras, in his *An Account of the Korana* (MSS. 1858), states on p. 295 (reprinted in *Bantu Studies, Vol. III. p.* 287), "The Aas (the reed play or dance). The day on which the play begins, the men make flutes of reed all of which must have the same tone" (sic). "They then stand in a circle, the music master comes round and listens, if all the flutes are in tune. When he declares them to be in unison," (sic) "the dance commences. The men blowing the flute move in time in a circle; the women form a second circle, and, enclosing the men, dance round them clapping their hands. The dance lasts the whole night. The greatest immorality prevails during these plays, of which there are several. In some of them they imitate the howls and cries of different animals, and at sunrise the men rush to the kraal and catch the sheep and goats for the day's feast, howling like many wolves." 533 535

Engelbrecht and Meinhof practically confine themselves to giving the name and simple definitions of the instrument. Engelbrecht calls the flute *ǫās* and describes it as "a flute made of reed. Of these, different sizes existed, and the tone was also different. The people stood in a circle, and thereupon played and danced." Meinhof calls the reed-flute ≠*'ās* and the reed-dance ≠*'ā-s/aī-b*, and further states, "They" (the Korana) "have no drum," (sic,) "but like the Nama, they have a reed-flute. The women sing and the men play upon the reed-flute." 534

My informants were the oldest men, since the reed-dance has been completely stamped out by the missionaries, some of whom have recorded their pleasure at succeeding in eradicating it. In the Report of the Wesleyan Methodist Missionary Society, Year 1830, p. 44, written from Plaatberg, occurs the following statement regarding the Korana. "During the last year we have got several hymns into use among the people whom we frequently hear singing them in their private houses; and the rapidity with which the songs of Zion supplant the melancholy lora" (printer's error for *gora*, v. infra) "and the whistling reed is truly surprising." This then, was the view of the missionary Archbell, shared, it may be added, by many other missionaries. This particular mission was started in 1827 and ended in 1833. That the "songs of Zion" had no very lasting effect upon the Korana will be seen when their vocal music is discussed. One old man, named Matiti, undertook to make several reed-flutes for me. The proper material was, they said, river reed, but as the only available supplies in the Vaal River were either distant or in deep water, they only procured one stem as a sample. This 533 177 797 534 814 115

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534 824 115 type of reed is thin, being not more than half an inch in diameter (outside measurement) and having a bore of about three-eighths of an inch in diameter. It is regarded as suitable for the manufacture of reed-flutes because of the comparative uniformity of the bore and because the trifling nodal obstructions inside the reed are easily removed, leaving a clear-bore tube. Matiti cut off a length of this reed measuring about 15½ inches, and cleared the bore with a length of wire, since a suitable straight stick was not available. One of the women had in the meantime obtained a handful of ordinary rushes, and she now chewed these, throwing away the pith and leaving the tough fibre, which she straightened out and handed to the old man. Matiti took some of this fibre and rolled it into a ball, which he proceeded to chew. When it was more or less compressed, he took it between his finger and thumb, and pushed it into the wider end of the pipe, forcing it down by means of the wire plunger. I may mention that at first he tried to push it into the narrow end, his sight not being too good, but the others pointed out his error and set him right. He then tried to sound the flute, but since the plug of rush fibre was not air-tight, no clear note could be produced. Upon this, a woman fetched some water, which Matiti poured into the tube, and kept there for some minutes until the plug had swollen, after which he emptied it out and tested the flute as before. This time the tone was clear and ringing. The reed-flute was held in the left hand, the orifice being laid above the hollowed tongue, and not against the lips as is the case with the tube of a panpipe. No " ictus " could be obtained. The fingers steadied the tube against the chin.

534 115 I then endeavoured to have a set constructed, and for this purpose several reeds were obtained from gardens in the neighbourhood of Bloemhof. From these reeds Matiti and another old man, Tebeb, prepared six reed-flutes, but were not very well satisfied with them. They seemed to find difficulty in remembering how they should be tuned, and suggested that their oldest living friend, named Daob, who had his home at some little distance, should be sent for, since he was a musician, and knew all about these things. We were, however, only able to get hold of Daob on the day before our return from Bloemhof, but he proved to be a particularly interesting personality. Daob was completely blind, and consequently our investigation was much hampered. But his vitality and good humour were amazing, and when the set of reeds was put into his hands, he felt them all over, tried to blow one, and finding difficulty, tested all the reeds at both ends by suction, to see whether the plugging was efficient. Apparently he was annoyed, for he burst into Bushman, and then told the ancient Korana that they knew nothing about the reeds,

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but if they got the proper material for him he would show them (he called them " boys ") how flutes should be made. I shall have more to say about old Daob when discussing stringed instruments and vocal music.

The reeds were kept by one man who acted as the leader in the reed-dance. A case made of a piece of a tree trunk hollowed out by a curved iron tool was used for keeping the reeds in. This hollow wooden case was suspended by a *riem* from the branch of a tree, so that the flutes might be kept in shade. They were not kept inside a hut since the heat of the fire would tend to dry up the plugs and tubes. But whenever the reeds got too dry for use, they would be thoroughly soaked in water. Should a reed split, it could often be made usable, if not too far gone, by being " whipped " with wet rushes, which, when dry, drew the edges of the crack close together. In place of the wooden flute-case a bag of cowskin was often used

Women never played the reed-flutes (this directly contradicts Stow); only grown men might perform upon them. Immediately after they had passed through the *doro* or initiation ceremony, the boys would be taught the steps of the reed-dance, and how to play upon the flute. The leader, who was called *!khon!a !kausab*, was the teacher. The men, having been provided with their reed-flutes by their leader, would stand in a circle, and would move round, dancing, counter-clockwise. The men's dance steps involved a leaping movement. The women formed a wider circle outside that of the men, and executed a graceful tripping measure quite different from that of the men, and moved in the opposite direction. Occasionally, however, they would roll their buttocks about in characteristic manner. The flutes were sounded in succession, beginning with the highest in pitch, which was played by the leader. The women clapped their hands in time to the music of the flutes. Owing to the fact that a proper set of flutes was not obtainable, I was unable to arrive at the pitch of the various pipes, but a curious point arises in this connection of which I shall speak when describing the songs of the Korana.

The names given to the first four flutes were as follows,

(1) *≠ko:≠ko:ɪ*
(2) *!namis*
(3) *geiŋ≠a:ɪ*
(4) *tusana*

The meaning of the third of these names is " the big reed," which particular flute appears to function as a kind of " tonic," since from it the

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534 others are tuned. I could obtain no names for any other flutes; the Korana said that they merely "followed on."

535 115 In December 1931, Professor Maingard obtained a description of the reed-flute dance, his informant being Saul van Eck, an old Kora who also supplied me with information. The ǂ*a:di*, he said, were played by men moving in a circle (*ina*ǂ*na:x* ǂ*naammi*). In the middle of the circle was a man with a stick who beat the time. The minimum number of reed-flutes was three, which had the same names as the first three on my list above. But there were often as many as twelve, or even fourteen or more players. The whole kraal would join in the dance, even if they were not playing. The women stamped round in an outer circle, clapping their hands (*ina* //*am*) and shaking their buttocks (*!hare khuedi*). Four o'clock in the afternoon (*haka horoo:p*) was the right time to begin the dance, which lasted until morning (*//kua:ba*). Oxen were killed for the dancers.

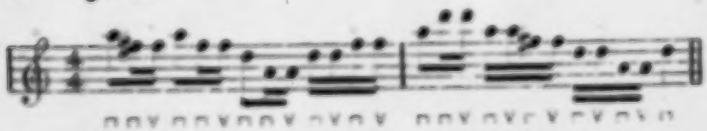
535 621 786 797 After considerable questioning we succeeded in eliciting the information that occasionally there was a kind of "competition" between kraals, in which the reed-dance played a very important part. There can be little doubt that it was this aspect of the dance that roused the missionaries against it, although unquestionably their practice has always been to eradicate all forms of music peculiar to the peoples whom they wish to convert, and in its place to impose that to which they themselves have been accustomed. The inhabitants of one kraal would visit those of another, who met the visitors half-way, the women of each kraal accompanying their men. Oxen would be slaughtered by the hosts for the entertainment of the visitors, and the reed-dance would begin, the women of the one kraal dancing with the men of the other. The dance developed into an orgy, the women abandoning themselves to the men. As my informant put it, "they mixed."

114 533 535 Stow has given us a description of this practice on pages 114-115, but attributes it to the Bushmen, who, so far as I have been able to find out, never originally played reed-flutes; and on page 116 he states that "The Koranas had a dance which was identical with the one described, but as the Bushmen of the north practised it for generations before the Koranas made their appearance on the banks of the 'Nu'Gariep, it is not improbable that the latter derived their knowledge of it from the older race." But it is necessary to quote a passage written by Stow, which should follow the last paragraph on page 115, and which was ill-advisedly deleted by his editor Theal. I reproduce the passage, copied from Stow's original manuscript, with the kind permission of the Trustees of

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

533 left hand supports the stick by grasping it at a convenient point, but no pressure must be brought to bear upon it, since the tightening or slackening of the bow would cause the pitch of the string to vary, and this is not desired by the Korana. With the right forefinger the player plucks the string, the principal sounds being executed with a downward action, and the subsidiary ones with an upward action. I have indicated these in the examples quoted by means of the signs used by violinists for downward and upward bowing, ⊓ and ∨ respectively. The string, of course, produces but one sound when plucked, although implicit in it are the overtones known as the "harmonic series." These the Hottentot has recognised, and has discovered or learned that some of them may be isolated and reinforced by the variable cavity of the mouth. The following examples will show the nature of the performance: they were played by Tabab, who is seen performing on the instrument in Plate VII. It will be understood that the prime tone of the string is present throughout, although it is not the main sound; it serves as a kind of drone to the bugle-like tune played on the harmonica. This instrument is best sounded in quiet places, when its sweet tones can be clearly heard.

Ex. 1. ♩=120.



534 (b) A second development from the hunting-bow is played exclusively by the women. It retains the original name of *khaːr*. Like the *!gubus* it is made from a branch of *henjeshus*, about three-quarters of an inch to one inch thick and about thirty-eight inches long. The bark should be removed, and the wood allowed to season, although in the example made for me the bark was left on and the wood dried by fire. A stout string of twisted sinew is prepared, and is secured by a slipknot in a groove made at one end of the stock. This end is then placed on the ground and the stick forced into a semicircular form, when the other end of the string is secured to the tip of the stick just as in the case of the *!gubus*. A thin piece of seasoned wood or reed about fourteen inches long and an eighth of an inch in diameter serves as a beater, for this
533 instrument is normally sounded by striking. The player, having tuned the instrument (to suit her voice), seats herself upon the ground, and takes the bow in her hands. The lower end, where the string is knotted, she places upon a bag of skin (*//hoːb*) or a dish of willow wood, which
● [115] acts as a resonator. (Gotis, who played for me, and who appears on Plate VI, used a one-gallon paraffin tin as a substitute and is placed to her right.

13: Kirby R-5 (1931-1932) 1932
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harmonics of the string are powerfully produced. As I have gone very fully into the history of and methods of construction and performance upon this instrument in my paper " *The Gora and its Bantu Successors*," published in *Bantu Studies* Vol. V, no. 2, June 1931, it is unnecessary to say more about it here, except to emphasise that it appears to have belonged particularly to the Korana. But I would add the information obtained in December, 1931, by Professor Maingard, when Mulukab, a Korana, who was in the Orange Free State, visited his friends at Bloemhof. When the name of the instrument was mentioned, all the Korana remembered it, but said that it was no longer played by them. Mulukab, however, became wildly excited, jumped up, and applying his traveller's stick to his mouth, hummed a tune and sketched a few dance steps. Mulukab is recognised as an expert on the instrument and can still play it. He added " You play it by yourself. It makes you forgetful of things, and you can be your own company." Plate VI shows Seleki, a Kora who lives in the location at Schweizer Reneke, photographed at that place playing upon the instrument.

533 [114] [115]

The *ramki*, the guitar-like stringed instrument universally attributed to the Hottentots, is unknown to these Korana, and the principles involved in its construction are entirely foreign to their musical practice.

534 184

(d) Miscellaneous Instruments.

534

The only Korana instrument known to me which comes into this category is a form of bull-roarer, called *buru-buf*. It is made for and played only by young boys, and has lost any significance it may have had. It is interesting, however, in view of Balfour's suggestion that the bull-roarer may have had something to do with the origins of the gora. (Balfour : " *The Goura*," p. 173). Among the Korana it is made of a flat oblong strip of wood about five and a half inches long, two inches wide and a quarter of an inch thick. The wood is thinned down somewhat towards the tip (the corners of which are slightly rounded), and also along the edges. A hole is bored at the thick end, a string threaded through it, and the ends of the string knotted together. The boy takes the loop of string in his right hand and whirls the bull-roarer round and round in the usual manner. Plate VII shows a Kora boy holding the instrument.

VOCAL MUSIC

533 126 115

A number of songs performed chiefly by old Daob, the blind musician, were recorded on the phonograph, and afterwards transcribed by me. The texts were secured by Professor Maingard who has kindly

13: Kirby R-5 (1931-1932) 1932
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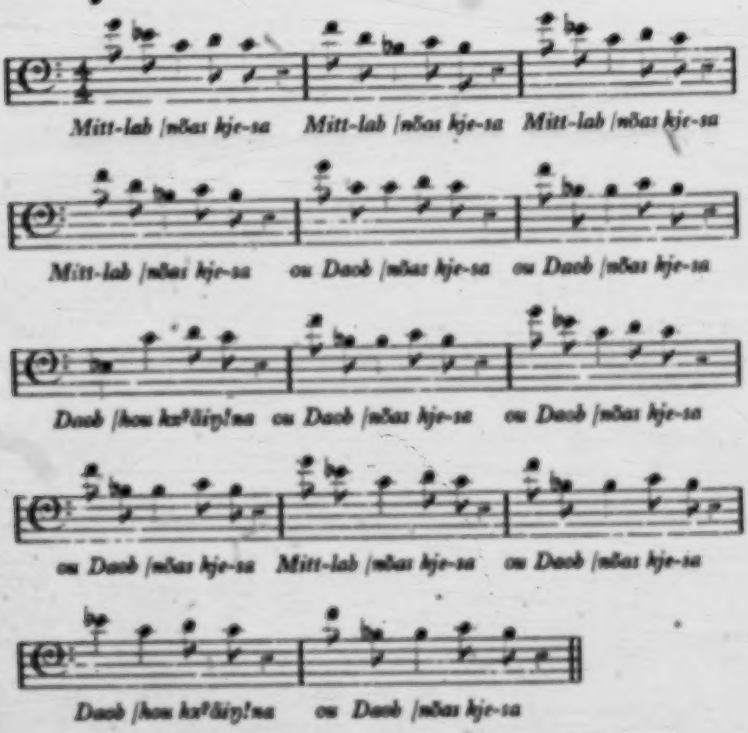
533 edited them for me. I am responsible for the adjustment of the Korana
126 texts to the melodies. It is interesting to point out that old Daob at first
115 was unwilling to sing because he had no other singers to sing with him.
His voice was high in pitch, and in spite of his great age (he was well over a hundred) his intonation was excellent and clear-cut.

533 Ex. 3. *Mittlab /noãs kjesa*
539

♩=132.
Mitt-lab /nõas kje-sa Mitt-lab /nõas kje-sa Mitt-lab /nõas kje-sa
Mitt-lab /nõas kje-sa ou Daob /nõas kje-sa ou Daob /nõas kje-sa
Daob /hou kx²ãiy!na ou Daob /nõas kje-sa ou Daob /nõas kje-sa
ou Daob /nõas kje-sa Mitt-lab /nõas kje-sa ou Daob /nõas kje-sa
Daob /hou kx²ãiy!na ou Daob /nõas kje-sa

This song is descriptive of a quarrel between Daob and another man named Mittlab over the ownership of a cow. Translated, the words mean

Mittlab ! It is his cow !
Mittlab ! It is his cow !
Old Daob ! It is his cow !
Daob ! You have a beard all over your face !

13: Kirby R-5 (1931-1932) 1932
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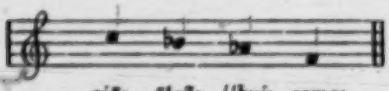
533 But an exactly similar scale occurs in a set of four reed-flutes which I possess, and which were made and played by the */aua gowab sān* or Red-Dunes Bushmen who live near the western fringe of the Kalahari desert, and who have doubtless been in close contact with the Nama Hottentots. The scale of this set of reed-flutes is

Ex. 11.

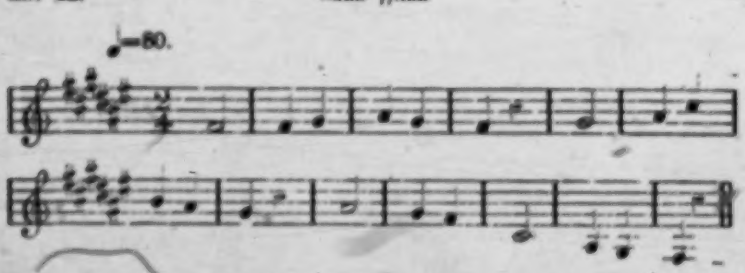


aiās dlgās //huis gomas

As regards the method of singing displayed by Daob, one was at once struck by the crispness of his rhythm. Slurring, when used, was deliberate, and in this connection it is worth drawing attention to the fact that, in several of the songs, there are two sounds sung to one syllable. Otherwise there is a considerable agreement in general outline between the words as sung, and the same words as spoken; and this agreement applies also to the relative emphasis of the various syllables. In fact, so "musical" was the speech of certain of the Korana, and so definite the relative pitches of the speech tones, that frequently speech constituted melody, in which one seemed to hear at least six distinct pitches. Nevertheless I am not at this stage prepared to dogmatise on the point since I have not so far been able to obtain sufficient material upon which to generalise.

533 177 539 [115] In addition to the songs performed by old Daob, four Korana women sang a couple of songs. The first of these, reputed to be a lullaby, was sung by Gotis and Keis. European influence is apparent in this song.

Ex. 12. *hada //nāu*



13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

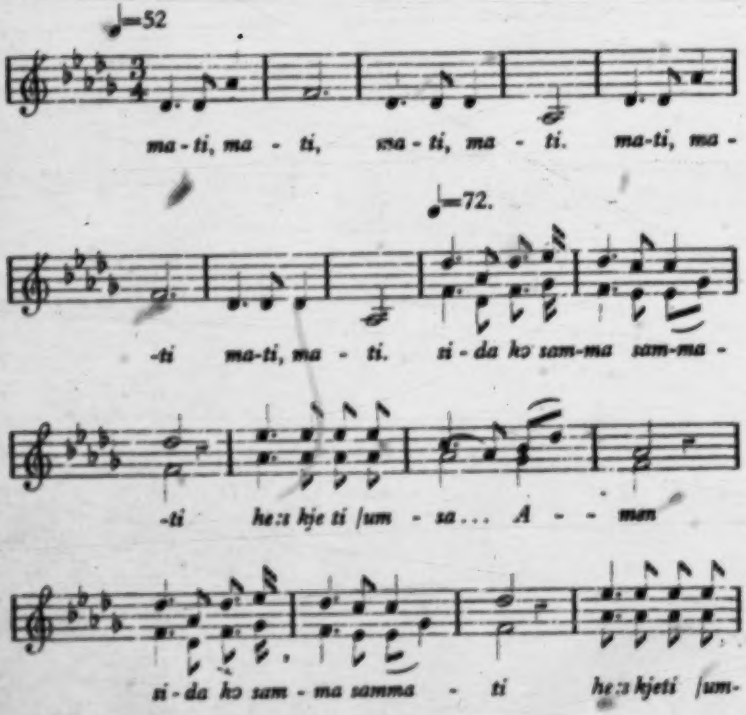
The words of this song, which was sung with the drawl that appears to be inevitable when the Bantu, unguided by Europeans, attempt to sing European melody, were 533 177 539

hada //nāu he: buruxa mis,

which means

Let us listen to this wonderful little word.

The second song affords an even better example of the use to which the backsliding convert may put the " songs of Zion ; " for here, what is palpably a hymn tune, or rather the two upper parts of one, is turned into a lullaby, with secular words. In this case also, the laziness of the rendering was characteristic, and quite opposed to the crisp execution employed by Daob, in spite of his years. The singers were two younger women, Iis and Kwakwaris. [115]

Ex. 13. *mati, mati*

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE I.

• 115
142

Xras (Schweizer Reneke.)

Sele:ki (Schweizer Reneke).

13: Kirby R-5 (1931-1932) 1932
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Korana

[End] PLATE II.

115
142

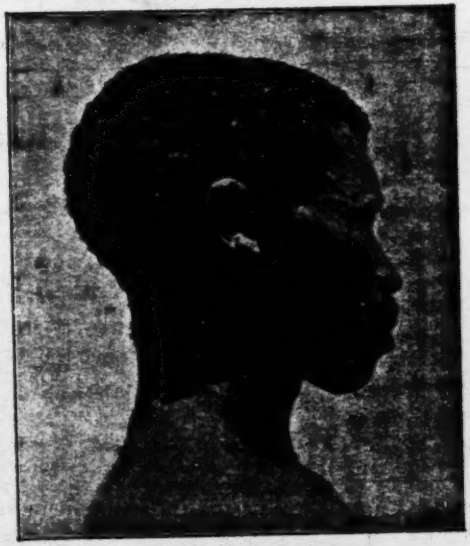
Tabab (Bloemhof).

Kheis (Bloemhof).

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE III.

115 ●
142



A. and B.
Abraham Links.

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE V.

Matiti plugging a Flute

Matiti blowing a Flute.

115
142
292
534

Method of blowing the *Reed-Flute*.

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE VI.

115
142
192
534

Gotis playing the *Kha:s.*

Sele:ki playing the *Goras.*

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE VII.

115
142
292
534

Tabab playing the *!Gabus*.

Korana boy with a Bull-Roarer.